

less heartiness of manner, and sprung up to his seat upon the roof. Off went the mail at a canter down the dark road; the lamps gleaming brightly, and the horn awakening all the echoes far and wide.

"Go your ways," said Puck, apostrophising the coach; "I can hardly persuade myself but you're alive, and are some good monster who visits this place at certain intervals, to bear my friends away into the world. You're more exulting and rampant than usual to-night, I think; and you may well crow over your prize; for he is a fine lad, an ingenious lad, and has but one fault that I know of: he don't mean it, but he is most cruelly unjust to Pech-stiff!"

#### PROFESSOR COCKERELL'S LECTURES ON ARCHITECTURE AT THE ROYAL ACADEMY.

THIS gentleman, who succeeded the late lamented Mr. Wilkins in the professor's chair of the Royal Academy, is labouring with all the generous energy for which he is distinguished, to lay the products of a well-stored mind before the students, so as to excite them to an emulation of the works and achievements of the great masters in Architecture who have gone before. We have had the pleasure of attending the course of lectures of this session, and were greatly rejoiced to find, from the numbers and character of the auditory, that the study of the art is being regarded with interest by many out of the pale of the profession. It would have been a grateful duty to us to have given a full report of these lectures for the benefit of our readers, but we felt to be precluded from doing so, by a previous announcement on the part of the *Althæum* of the intention to do so, and which has since been very effectively carried out. In justice to that excellent periodical, we can, therefore, only refer to its pages those of our readers who may be anxious to give that attentive perusal of the lectures which they require and deserve, contenting ourselves with the liberty of making such extracts as we think will suit the purpose of our less ambitious readers, or to whet the appetite of the others.

There is one thing, however, in which even the comprehensive report of the *Althæum* is necessarily defective. Such a display of illustrative drawings, so laboriously compiled, as were exhibited by the learned lecturer, it has never before been our good fortune to see brought together; and without these, or some more adequate representation of them than mere description, the spirit or essence of the lecture is greatly weakened, and in some instances lost. Two large sheets, or rather assemblage of sheets, were hung up, shewing in comparative juxtaposition, most of the famous structures of antiquity, the one in elevation, the other in section, and over these the eye could wander and the mind could dwell with marvels and delight that no words can express. How small appear those finished and exquisite gems of Grecian art, its temples, when compared with the developed boldness of the works of the successors to the Greek school, who have been charged with innovations and corruptions. These great sheets present to us a map or chart reduced, as it were, to a small scale, of the hitherto ascertained geography of building art, and suggest an endless train of reflection and inquiry.

But there were others whose assemblage and lengthened treatment would make up volumes, some embodying the ingenious speculations of the professor, but, in the main, rigid and critical delineations of the buildings of the ancients from measurement and other laborious means of research.

These, however, it would be quite in vain for us to attempt to enumerate, or to refer to in any more lengthened way of notice; we therefore proceed to our extracts.

After quoting the regulations of the Royal Academy in reference to the delivery of these lectures, and pointing out how much it is desirable to add to their provisions in this respect, on the model of the French Academy, the effects of which are visible in the advantages which the architects of that country enjoy; and contrasting the pains taken by the governments of the Continent in the encouragement and cultivation of art, with the niggard policy pursued in this country, he says—

"It is now more than a hundred years that Thomson, the best informed upon the Arts of all our poets, indignantly remonstrated on our national inferiority and neglect of this branch of intel-

lectual culture, and complained with grief, in his Ode to Liberty,—

"That finer arts (save what the Muse has sung, In daring flight above all modern wing), Neglected droop their head."

"Foreigners have attributed this disparaged of the rulers of an ingenious and a great people to various causes—to physical insensibility, to the sordid nature of our commercial habits, or the adverse propensity of the Protestant religion,—to which objections the history of the ancient dynasties of this country never inferior in the fine arts, the abundant enthusiasm of individual artists of our own times, and the public sympathy, are direct contradictions. Finally, they have found the reproach on the government, by pointing at the Schools of Design established by parliament; for they say truly, that so soon as the inferiority of our design in manufactures arose as from the foreign markets, we took the alarm, and immediately formed schools of design, a fosterer of those on the continent; not from a generous love of art, but, confessedly, from the well-grounded fear of loss in trade. The members of this academy hailed the measure with joy, as the harbinger of a better sense of what is due to our intellectual position in Europe, and they have willingly given their gratuitous attention to its conduct. But the instruction of youth must be accompanied with the higher prospect of employment and honour in national works; and we are happy in the reflection that the decoration of the parliamentary palace at Westminster, and the interest taken by an illustrious personage in that great object, hold out to us the hopes of equality at least in these noble studies with the improving countries of the continent, and the opening of a new career for genius and industry."

"Academies were established as depositories of learning and practice in the fine arts, and the means of their preservation and transmission through the vicissitudes of the times. The enlightened and commercial Colbert had seen him in Greece and ancient Rome, and in modern Rome, under his own countryman, the Constable Bourbon, a public calamity might disperse and ruin them for half a century, without some fixed and corporate body and abode. He never dreamt that, in the absence of the fostering patronage and employment of government, the Academy could do more than fulfil these negative objects. The Royal Academy had done much more than this—it had sustained the credit of the country in fine art, and had reared talents which were now part and parcel of English history. Through good and evil report it had nourished the flame; and it was consoling to find that they had transmitted it to better times, through long and adverse circumstances; for now they had the happiness to see two Professors in the Universities of London, the British Institute of Architecture, large public patronage in Art-Union, &c., and a growing interest in the Universities of Oxford and Cambridge towards fine art generally."

The professor next contended for the necessity of an intimate and active union of architecture with the sister arts of painting and sculpture, shewing how in Egypt, where these were less regarded than subsequently in Greece, a deficiency existed in the justness of proportions, and a seeming neglect of order and regularity.

Of his first course of two years back, he remarked, that as the history of art was the only safe foundation of study, so he had chosen that as the commencement of the discharge of his duties as a lecturer. "The second course (that of last year) had treated chiefly the literature of art." Books and the authorities that lived in them, such as Vitruvius, the old Italian and French authors, and, above all, the admirable Alberto, were not to be discredited, as is too much the fashion nowadays.

"As well," said he, "might the lawyer or the divine dispense with books, as the architect. In the very dawn of literature the architect required to be learned. In the Memorabilia of Xenophon, Socrates inquires, 'But what employment do you intend to excel in, O Euthedemus, that you collect so many books?' Is it architecture? for this art, too, you will find no little knowledge necessary."

"A familiar example of the great utility of these researches had been given in the quotation from Philibert de l'Orme (1518, 1525, 1531), of the specification for concrete, written in the latter part of the sixteenth century, and corresponding precisely with the recent so-called discovery of this method of securing foundations. During the last century our architects had discontinued the ancient practice, having adopted the most falacious fashion of wood sleepers, to the ruin of many fine buildings. It was, then, the ignorance of this invaluable and most instructive and amusing author, Philibert de l'Orme, which had led to so fatal an error."

"In the present course the Professor proposed

the consideration of the more difficult, but no less important, injunction of the Academic regulations, 'that these lectures should be calculated to form the taste of the students, to instruct them in the laws and principles of composition, and fit them for a critical examination of structures.'

(TO BE CONTINUED.)

#### A PROBLEM.

We have been much pleased with a little geometrical puzzle which has lately come under our notice, and, thinking that it may afford equal amusement (perhaps not unprofitable) to our readers, we have thought it worth while inserting it in our pages. The puzzle or problem, as we may term it, was thus proposed to us, and we give it to the public in the same words: A lady was desirous of covering a square room with a carpet, and wishing to employ an irregular piece (side cut) which she had in her possession, and which was equal in superficial extent of surface to her room, she was greatly at a loss how to fit it exactly. She mentioned her difficulty to a friend, who immediately put an end to her trouble by cutting the carpet with only two straight cuts in such a manner that all the pieces when united formed a perfect square, exactly covering the room.—Query, how was it cut?



#### Miscellaneous.

**CONGRESS OF ARCHITECTS.**—The first Congress of Architects held its meeting at Leipzig, on the 14th November, 1842. There were 547 architects present. Next year the Congress is to be held at Bamberg, in Bavaria, when it is expected that a considerable number of English architects will attend.

**MONUMENT TO BORN'S HIGHLAND MARY.**—This monument has now been completed over the grave of Highland Mary in the West churchyard, Greenock. The erection is more of the Roman than the Grecian style of architecture, is pyramidal in form, and may be said to be divided into three compartments, the cornice-stones between which are beautifully and elaborately carved. The first, or lower compartment, contains the inscription tablet. The second bears a bas-relief of Burns and Mary Campbell, representing their parting scene, when they plighted troth and exchanged Bibles across "the stream around the Castle's Montgomerie." The artist has been peculiarly happy in depicting the position of the loving pair at this hallowed parting; and few who have seen a correct likeness of the bard can fail to recognize it upon the beautiful Assyrian stone which has been used, although it has been necessary to be in keeping with the truth, to impart to the features a more juvenile cast than those in which Robert Burns is usually represented. The third compartment contains a female figure, emblematical of Grief, bending over an urn, which her arms encircle, and upon which is carved the word "Mary." Above her head, and almost at the apex of the pyramid a star, with rays, is cut, in remembrance of the beautiful location in "Mary in Heaven." The inscription on the monument is simply couched as follows:—Sacred to Genius and Love—to Burns and Highland Mary. The monument stands about seventeen feet high, was erected at the cost of 1,000*l.*, and is by far the most imposing object in this old churchyard.

**DRESS OF ORLEANS.**—A fine marble bust of this illustrious prince had been placed in the "Salles de Conférences," at the Chamber of Deputies. Its merits as a work of art are of a very lofty order, and its resemblance to the deceased is remarkably striking.

**THE CITY ARTICLES.**—In consequence of the late rain, umbrellas, rain, and patterns were in demand. "Canals were done as well as our reporter at the White Horse Cellar, by a Jew, who sold pencils. We don't know much about India stocks, but we have been induced to invest a little capital in India handkerchiefs. We lately had an interview with a broken-down work's rent in a river, and found him a regular 'bear.' Tartan look lively, and broad cloth is flat, to a small beer. Feathers are buoyant, and tallow is low, especially at evening parties. We offered to make a purchase of sugar, but, tin being scarce, our offer was declined. This changeable weather, and the pressure of leather, affects our turn to some extent. The only time-bargain we have lately made was with a cabman, and he had the best of it.—Punch.

**CARELESS APPREHENSION.**—Riviera, speaking of Mirabeau, said—"That man would do any thing for money—except a good action."